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ABSTRACT

As public school districts have begun to develop optional alternative schools, a common concern has been where to find trained teachers to staff the schools. For the past four years Indiana University has worked closely with several of these school districts in developing a field-based teacher education program to prepare new teachers for these schools. The student will spend two summers on graduate course work, with the time in between spent as an intern in an alternative public school. By the time the program is completed, teachers will have demonstrated their ability to do the following: (a) conceptualize the kind of teachers they want to become and develop and complete a program of self-development designed to move them toward that, (b) develop a comprehensive rationale for alternative education and be able to describe and critique the types of alternatives in operation today, (c) obtain a field internship, (d) complete an internship in an alternative public school, (e) create and implement a new educational component for the public school district in which they are interning, (f) participate in the professional development of future interns, and (g) obtain a position in public education. The program also has a number of important objectives related to creating and maintaining new alternative schools and programs. (A list of cooperating public schools, an illustration of a field-based center, a program description, and an external program evaluation are included.) (PB)

Music in Elementary Education

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Foreword

This guide was prepared to provide administrators and music teachers with guidelines for evaluating and updating music education instruction from kindergarten through the sixth grade.

The nucleus of the guide was developed by music educators from Texas public schools and universities who participated in the Fine Arts Advisory Project sponsored by the Texas Education Agency. Further contributions were made by selected music education supervisors, teachers, and university professors from all regions of Texas.

This curriculum guide presents an effective general music program for the elementary grades designed to reflect recent trends in music education and to strengthen music instruction in Texas public schools.

M. L. Brockette
Commissioner of Education

Texas Education Agency

Austin, Texas

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Music education is a continuous process from kindergarten throughout the secondary school. There must be a planned sequence of instruction if the students are to achieve their maximum growth in musical skills and understanding of music. Learning music means understanding the structure of music, understanding its basic elements of rhythm, melody, harmony, and form, and its expressive elements of tempo, dynamics, and tone color. A music program unified at all levels by this basic-elements approach increases the validity of music as an integral part of the total school curriculum.

According to the above statements, the primary purposes of musical instruction are musical. However, as stated by Robert E. Nye and Vernice T. Nye, "...music is acknowledged to be of valued assistance in the realization of non-musical objectives. The teacher is responsible for knowing specifically what he is doing with music; is he teaching it? or is he using it for some other purpose? Music teachers in the past have done well in helping children enjoy and perform music. Today's teachers must add to these accomplishments by helping children understand music."¹

In the elementary music program children should learn about all of the elements simultaneously. They participate in music through varied classroom experiences: singing, listening actively to

music, moving, playing classroom instruments, and creating. Through these activities, they learn to interpret and use the symbols of music notation. These experiences should be in equal proportion to ensure a balanced music program for elementary grades.

Adequate facilities and equipment must be provided for an effective learning environment. According to Barbara L. Andress, an effective learning environment is "space, light, things to explore, freedom to explore tempered by ground rules mutually understood and agreed upon so that the exploration will not lead to chaos."²

Music in kindergarten and the lower elementary grades should be taught either entirely by music specialists or cooperatively by music specialists and classroom teachers. If a cooperative approach is used, the music specialist should visit each classroom a minimum of one and preferably two times each week. In the upper elementary grades, it is desirable to have music taught entirely by music specialists. If classroom teachers are involved in teaching music in the upper elementary grades, their responsibility should be to supplement the instruction provided by music specialists. The music specialists and classroom teachers should have adequate educational background in elementary music methods to display competence in teaching music.

¹ Robert E. Nye and Vernice T. Nye, MUSIC IN THE ELEMENTARY SCHOOL, 3rd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), pp. 3-4.

² Barbara L. Andress, ed., MUSIC IN EARLY CHILDHOOD (Washington, D. C.: Music Educators National Conference, 1973), p. 23.

According to Principle VI, Standard 5, in PRINCIPLES AND STANDARDS FOR ACCREDITING ELEMENTARY AND SECONDARY SCHOOLS, Texas Education Agency Bulletin 500 Revised, music must be included in the elementary offering if a balanced curriculum is maintained. For the purpose of assisting administrators and teachers as they seek to fulfill this requirement, an effective general music program for elementary grades is presented in this curriculum guide. The grade-level approach has become less tenable because of the stress on the importance of teaching each child at his or her level of understanding and the trend to organize elementary schools into nongraded groups. Therefore, this guide is organized into levels of learning. Provisions are also made, however, for those who maintain grade-level organization. The program recommended for Level IV (Grade 6) should be required for sixth grade students in both elementary and middle school organizations.

Since general music is concerned with the development of skills, the implementation of this program requires that classes be no larger than 35 students as recommended in Principle VII, Standard 6, Bulletin 500 Revised.

MUSIC IN KINDERGARTEN

The kindergarten music program should provide a variety of experiences for young children through active involvement in singing, listening, playing instruments, movement, and in creative or "pretend" activities. Music should be informal, growing out of the children's everyday classroom work or play. A less structured music time allows more spontaneity in young children and affords the teacher opportunities for individual attention.

The exceptions to Standard 6 apply only to choral groups (choir) and instrumental classes, not to general music classes. All music class periods should be of sufficient length and frequency to ensure musical growth.

The ingenious elementary music teacher will find many ways to incorporate concepts about the dignity of work, the importance of safety, and love of country. In the State-adopted textbooks there are many work songs about mail carriers, firefighters, dentists, carpenters, police officers, grocers, shoemakers, bus drivers, fishermen, aviators, astronauts, and soldiers; there are also songs about working on farms, railroads, ships, and in lumber camps. In addition, music teachers should help children become aware of the choices available for careers in music--leading music-related careers as well as performance careers. Opportunities to teach safety are found in songs about traffic lights, obedience to parents, burns, and leaving medicine alone. Patriotic and American heritage songs are found in all music textbooks ranging from our national anthem to songs about our flag and regional songs such as "Yankee Doodle" and "When Johnny Comes Marching Home." Patriotic songs should become a part of every child's repertoire.

Since the attitudes and feelings toward music developed at this time are often the ones the children will carry through life, the teacher should strive to maintain enthusiastic reactions, making every experience in music as delightful and enjoyable as possible.

Children's imaginations are keen in early childhood and they have a natural love for self-expression through movement. They love the pretense of being animals.

vehicles, machines, or forces of nature. This natural ability is often lost if not cultivated in early childhood.

Concepts in music are formed as a result of experiences in music which have real meaning for children and which remain as a part of their intellectual understanding of the basic elements of music. In early childhood such concepts are not forced or taught formally. They become a natural part of the music period. Although important, the teaching of concepts should not replace the emphasis in kindergarten on the enthusiastic participation of the children.

Concepts which may be developed are recognition of differences in pitch (high-low); tones moving one after the other to make melodies; the meaning of tone color in music; auditory and visual recognition of melodic direction and like-unlike phrases; loudness and softness; and other expressive elements such as fast and slow. Such learnings can make music even more exciting and have real meaning for children.

Following are some suggestions for kindergarten teachers:

- . Use music of relatively short length and of high interest value representing all styles, periods, and ethnic groups.
- . Seek continually active participation on the part of the children through performing and moving to music.
- . Include many opportunities for children to sing in unison either with other voices or with an instrument so that they learn the sound and feeling of their own voice as they match pitches.

- . Use visual cues with pitches and melodic phrases when using the terms high and low.
- . Include a variety of tempos in rhythmic activities. In beginning stages, let children - movements set the tempo, matching rhythmic beat to their movement.
- . Use melody bells as a part of melodic experiences since they give a concrete representation to pitches that are otherwise abstract.
- . Supply different types of rhythm and melody instruments.
- . Give children recognition for their best efforts.
- . Provide a balance of active and restful periods.
- . Include a variety of content and activities in singing, listening, and movement.
- . Provide for many types of activities: group and individual, creative work and play, dramatic play, and "pretend" situations.
- . Offer recognition, encouragement, help, approval, patience, and understanding.
- . Provide opportunities for the children to take turns in musical activities.
- . Use music throughout the school day whenever appropriate.

MUSIC IN MULTICULTURAL EDUCATION

General Music in elementary grades with its emphasis on folk music, which is said to express the soul of a race, is uniquely appropriate to promoting understanding of various cultures. A study of the music

of one culture leads to sympathetic understanding of others and brings closer feelings of communion.

Ethnic Music

All State-adopted music series include examples of ethnic music of many cultures. A functional knowledge of other musical languages can open the way to a new set of standards which can lead to cultural pride. However, children will not develop pride in their origins unless they feel the teacher values their music, which in some instances is markedly different from Western art and folk music. How does one show that he or she values ethnic music? There are numerous ways, some of which are

represent various cultural groups to visit the class to share their memories of the music and other arts from their own heritage

by pointing out the contributions of various ethnic groups to this country's musical experiences. For example

Africans brought to this country their own rich musical and religious traditions. They borrowed from the English hymns and ballads. Combining ideas from the two cultures, they produced the most truly original music of the new world--the spiritual.

by insisting that ethnic music must be performed as authentically and correctly as music of the Western world

by helping children to understand the social, cultural, and physical conditions of the country of origin

by asking students to explore their family origins and inviting adults who

A sympathetic recognition of the music of various cultures reveals their values and can strengthen a feeling of kinship in a meaningful manner.

Children in a program of bilingual education should have many opportunities to participate in music and to grow in musical skills and understanding. They participate in music through varied activities--singing, listening, moving, playing instruments, experimenting with sounds, and creating. Through these experiences, they may begin to be aware of the basic elements of music--rhythm, melody, harmony, and design.

Teachers should have access to the State-adopted music textbooks and accompanying recordings. If bilingual teachers are responsible for the music program, suggestions in the teacher's editions of the basic music series will provide guidelines for an acceptable program. Music classrooms should be equipped with record players, tape recorders, a variety of recordings, resonator and melody bells, autoharps, and rhythm instruments.

Children in the bilingual program should learn songs in English as well as the songs in other languages which may be found in the music textbooks. It is not always necessary to teach the same song in both English and the other language. Since the number of songs in other languages in each textbook may be limited, it is recommended that the State-adopted

music books be supplemented with a collection of well-known songs in the non-English language being used in the bilingual program. Recordings to accompany such a song collection would be of great value to classroom teachers. They should also have access to good recordings with which to teach the traditional folk dances associated with the cultures of the language of instruction.

One of the primary objectives of the bilingual education program is to develop in children a sense of pride in their cultural heritage, and an appreciation of other cultures. Teaching Spanish-speaking children the traditional songs and folk dances of Mexican and Anglo-Hispanic composers are ways that children can contribute to attaining this objective.

Recordings of instrumental music for listening and rhythmic activities may be the same as those used in the regular music program. However, the recordings of compositions of Mexican origin for some of these activities will be another way to contribute to the children's pride in their cultural background. When presented to children in enthusiastic and imaginative ways, music can be a strong force in the growth of bi-cultural pride.

MUSIC IN SPECIAL EDUCATION

Traditionally, music for special education children has centered on recreation and socialization. Furthermore, in searching for areas where these children can legitimately succeed, educators of special education children have frequently dis-

covered that music provides this opportunity. These traditional music activities do interest special education children. But we will shortchange them if we assume these are the only reasons for providing musical experiences for them.

It has been determined that most special education children are capable of singing, participating in rhythmic activities, playing simple instruments, listening actively to music, and experimenting with sounds. However, special education children need to begin with listening. They hear the sounds of the music and, with familiarity, learn to know them and possess them as their own. They can respond to the sounds of music in a variety of ways: by moving to the design of the music, by playing instruments to accompany the music, by associating visual patterns with the design of the music, and by singing.

Music chosen for singing or listening should be the same kinds of music one would use with any child. Special education children may not be able to discuss the intricacies of Baroque music, but the sounds of the instruments, the crisp theme and vigorous pulses will reach many of them. So will contemporary harmonies, electronic music, and music from other cultures, as well as the large body of familiar serious music or the "now" music of their peers. Most teachers agree that the simplicity and repetition found in folk music makes it easy to sing. At the same time, folk music belongs to the adult world and children can identify with that world by learning folk songs.

Guidelines for selecting songs or recorded materials are:

- Simplicity--Look for clarity in the presentation of a basic musical idea: identifiable melody; unmistakable form (design); or clear, uncluttered rhythm pattern.

- Tempo--Listen for rhythmic vitality: strong accent and a clearly defined moving pulse. not just speed.

- Range--Select music in the same range as used with other children.

- Duration--Select music that is short enough so children can grasp the whole composition in its totality but long enough to give them time to react and respond.

Music classrooms should be equipped with record players, tape recorders, a variety of recordings and tapes, resonator and melody bells, autoharps, percussion instruments, and possibly pianos. Music study centers should include listening posts for both tape recorders and record players. Music periods should be short and frequent. The equipment should be used many times a day for a variety of purposes because, for special education children, music serves many different needs.

Since these children require exceptionally skillful instruction, it is recommended that music be taught by qualified music teachers. However, it is of paramount importance that music teachers, who know music education for children in regular classrooms but not for special education children, plan cooperatively with classroom teachers who are trained for teaching special education children but are seldom prepared to work with music.

LEVEL ONE

Early Childhood Through Grade 1

As a result of early childhood and first-year music experiences, the child should demonstrate the behaviors as stated in the instructional objectives.

Examples of experiences through which the child may reflect these behaviors are found in the student involvement sections.

Rhythm

Instructional Objectives

Keeps time to music with bodily movement

Dramatizes songs and instrumental selections

Plays rhythm instruments to accompany songs and instrumental selections

Creates rhythmic accompaniments with body sounds and instruments

Sings with rhythmic accuracy

Becomes aware of the "pictures" of rhythm

Participates enthusiastically in singing games

Student Involvement

Responding to music with free interpretive body movement

Playing a steady beat on a rhythm instrument while listening to music

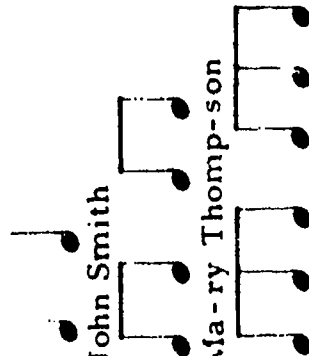
Performing fundamental movements to music (walking, running, skipping, leaping, galloping)

Clapping a steady beat while singing

Singing songs with special attention to correct rhythm

Clapping and playing on instruments each student's name

Examples:



John Smith
Mary Thompson
Marilyn Davidson

Examples: "The Gallant Ship"

"Did You Ever See a Lassie?"

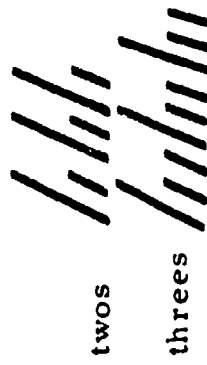
"Sally Go Round the Sunshine"

"Five Little Chickadees"

Ma-ri-lyn Dav-id-son

Clapping the rhythm of the melody while singing or listening

Using symbols to represent music that moves in sets of two and three



Demonstrating the difference in grouping by twos and threes by accenting the first symbol in each group

Identifying patterns of twos and threes when played on the drum

Playing the melodic rhythm on rhythm instruments

Melody

Instructional Objectives

Sings in tune, using good diction and natural tone quality

Demonstrates awareness of melodic movement

Listens to instrumental melodies

Creates simple melodies

Shows melodic line of song by hand levels or body movements

Becomes aware of the picture of melody in line notation, visuals, and staff notation

Student Involvement

Matching tones while singing individually or in groups

Moving the arms or entire body to show high and low sounds

Matching a series of tones while singing individually or in groups

Choosing appropriate movements for even and uneven melodic rhythm

Singing songs with special attention to good diction, pure vowel sounds, and final consonants

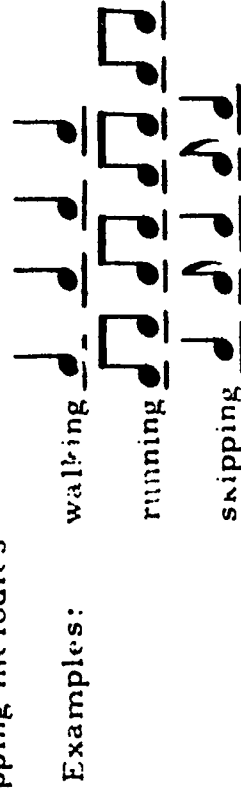
Making up words for a familiar tune

Listening to many styles of compositions, the teacher helping children to be aware of melodies that are high or low, that move in small or big skips or steps

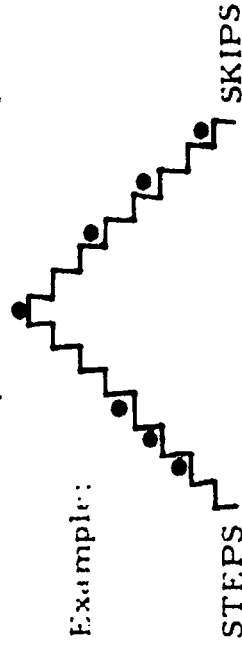
Playing original accompaniments and sound effects on classroom instruments to accompany singing, movement, and poetry

Playing on melody bells simple melody patterns from songs the children sing to guide them in understanding melodic direction

Using line notation to show walking, running, and skipping melodies



Placing colored discs on flannel board stairsteps to show melodies that move up and down by steps and skips



Drawing the contour of a melody to show melodic direction

Distinguishing notated steps and skips

Relating the sound of a pitch to its notated placement:

If a pitch goes higher, the notes go higher on the staff.

If a pitch goes lower, the notes go lower on the staff.

If the pitch remains the same, the notes remain at the same level on the staff.

Creating a response by singing an answer to a question sung by the teacher

Harmony

Instructional Objectives	
Hears and describes the harmonic background of music	Becomes accustomed to singing with accompaniments
Student Involvement	
Playing single and combined tones on resonator bells for comparison	Playing single note (chord root) on resonator bells to accompany the singing of one-chord songs
Listening to the sound of combined tones on accompanying instruments (piano, autoharp, guitar, resonator bells)	<p>Example: "Are You Sleeping"</p> <p>"Row, Row, Row Your Boat"</p> <p>Singing complete songs unaccompanied and with a variety of accompaniments</p>

Form

Instructional Objectives

Shows awareness of phrases in singing

Recognizes like and unlike phrases

Demonstrates understanding of phrase through movement

Plays same instrument for like phrases, different instrument for unlike phrases

Student Involvement

Singing on one breath tonal patterns or phrases from songs the children sing

Listening to tonal patterns, rhythm patterns, and phrases played on instruments or in songs to determine if they are alike or different

Listening to short music selections to identify sections as being alike or different (verse-chorus, AB form)

Creating changes in bodily movement to correspond to changes in phrases while listening to music

Playing contrasting instruments to correspond to like and unlike phrases

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Recognizes contrast in tempo

Responds with appropriate movement to music which is fast-slow

Student Involvement

Singing a familiar song at different speeds (fast-medium-slow)

Discovering how tempo affects the mood of music

Moving to fast music (fast walk, running, skipping, galloping.)

Listening to selections that contain both fast and slow passages

Discovering the appropriate movement for music as it changes tempo

Playing Follow the Leader using fast and slow even beats played on the drum by leader and on triangles and rhythm sticks by followers

Dynamics (Loud-Soft)

Instructional Objectives

Recognizes contrast in dynamics

Produces loud-soft sounds with voices and instruments

Responds to loud-soft music with appropriate movement

Student Involvement

Singing a familiar song both loudly and softly

Experimenting with instruments to discover which produce loud or soft sounds

Listening to selections that contain loud and soft passages

Making dynamic contrasts as directed, avoiding extremes, while singing familiar songs

Demonstrating contrasts of loud and soft through bodily movement (Movements denoting strength suggest loudness.)

Choosing appropriate instruments to accompany loud and soft passages in music for listening

Tone Color (Quality of Sound)

Instructional Objectives

Discovers difference in speaking and singing

Identifies frequently heard band and orchestral instruments by sight and sound

Discovers differences in voices and sounds of classroom instruments

Student Involvement

- Comparing speaking and singing voices by speaking and then singing several songs
- Listening to and distinguishing men's voices, women's voices and children's voices, both live and recorded
- Exploring the distinctive sounds of classroom instruments (rhythm, melody, and chording instruments)
- Playing games involving recognition of classroom instrument sounds
- Recognizing by sight and sound selected instruments such as the violin, cello, flute, trumpet, bass drum, and harp
- Listening to individual performances, both live and recorded, of the selected instruments
- Seeing actual and visual examples (instrument charts) of the specified instruments
- Pretending to hold and play each instrument
- Playing games of instrument identification by sight and sound
- Discussing how sound is produced on each of the instruments
- Exploring newly discovered sounds and describing their tone quality



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LEVEL TWO Grades 2-3

As a result of second and third year music experiences, the child should demonstrate the behaviors as stated in the instructional objectives.

Examples of experiences through which the child may reflect these behaviors are found in the student involvement sections.

Rhythm

Instructional Objectives

Keeps time to music with increased precision

Coordinates movement with underlying beat, accent, and rhythm of the melody

Moves to music which has even-uneven rhythm and which moves in sets of twos and threes

Sings songs of increasing rhythmic difficulty

Plays instruments with greater accuracy when accompanying songs and instrumental selections

Maintains steady beat, accent, or rhythm of the melody with instruments

Participates in rhythmic games and folk dances

Sees rhythm in notation

Student Involvement

Recognizing and responding to familiar rhythm patterns

Producing rhythm patterns on a rhythm instrument for another child to repeat

Comparing even and uneven rhythms

Comparing rhythms to environmental sounds

Example: trotting horse--



Using short and long dashes to indicate melodic rhythm

Example:

jin-gle bells, jin-gle bells

Examples: even rhythm--soldiers marching
uneven rhythm--children skipping

Creating bodily movement to indicate meter	Chanting the meter while listening to marches and other forms of music
Example: $\frac{4}{4}$ 1--touch knees.	Marching, skipping, jumping, bouncing a ball, and swinging arms to the beat of the music
2--hips, 3--shoulders, and	
4--hands up	Clapping melodic rhythms, bending the knees on each strong beat
Defining the meter (accented and unaccented beats) by clapping and using rhythm instruments	Creating a rhythmic accompaniment in contrast to the rhythm of the music
Demonstrating the difference in grouping by twos or threes by accenting the first tone of each group	Playing rhythm patterns from notation to accompany songs or listening selections
Listening to music examples and deciding whether they move in twos or in threes	Strumming the steady beat of a song on the autoharp while the teacher or a classmate changes the chord
Clapping notated rhythm patterns	Using an autoharp chart to practice strumming steady beats and then accented beats
Discovering and isolating by framing with index fingers familiar rhythm patterns found in songs	
Playing notated rhythm patterns in round style with another child, using simple notation	
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Melody	
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Sings many melodies while observing melodic notation	Creates melodies based on scale-line and chord-line patterns
Listens to instrumental melody and shows melodic line with appropriate movement	Recognizes familiar or repeated patterns in new songs
Plays scale-line and chord-line patterns from songs on melody bells	

Student Involvement

Discovering environmental sounds which are high and low	Discovering and framing with index fingers scale-line and chord-line melody patterns found in songs
Comparing high and low tones on resonator bells, piano, or other available instruments	Playing scale-line melodies by rote on the melody bells, resonator bells, and piano
Using hand levels or body movements to show when the contour of the melody becomes higher or lower or stays the same	Playing scale-line and chord-line melody patterns from notation on the melody bells, resonator bells, and piano
Listening to and discussing songs that primarily use stepwise movement and those that use skips	Outlining melodic contours with high and low bodily movement
Examples: Stepwise -- "Away in a Manger"	Creating melody patterns by rearranging the tones of a four- or five-tone scale-line pattern
Skips -- "Star-Spangled Banner"	Creating a melody to fit an original poem or classic verse
Drawing the contour of melodies heard	Identifying like and unlike melody patterns
Matching melodies heard with contour of melodic line drawn on board	Discovering that patterns which look alike sound alike

Harmony

Instructional Objectives	
Sings two-part rounds	Distinguishes between a single tone and several tones
Adds simple descant or chant to a song	Plays chord accompaniment on autoharp or resonator bells

Student Involvement

Singing rounds from the music text and from the children's repertory

Singing a familiar melody with an accompaniment that does not include the melody

Singing a familiar tune while the teacher sings a harmony part

Singing descants, ostinati, and chants with group divisions within the class

Singing simple songs harmonized in parallel thirds

Singing a sustained pitch against a moving melody (tonic note in chords I and IV; dominant note in chords I and V)

Discussing the formation of chords on the staff (line-line-space-space-space)

Example:



Writing chord symbols for chords heard on the autoharp (I, V₇)

Reading and performing simple accompaniments on autoharp and resonator bells

Listening for and identifying chord changes in songs (I-V (V₇)-I)

Recognizing and responding through movement to chord changes played by teacher on autoharp (I--stand still; V₇--move in any direction; IV--move in a circle.)

Form

Instructional Objectives

Shows increased ability to sing a phrase as a complete thought

Recognizes repetition and contrast of phrase in songs and instrumental compositions

Demonstrates understanding of form through use of visual symbols, movement, and instruments

Discovers phrases in song notation

Creates introduction and coda with instruments and voices

Student Involvement

- Listening for tonal patterns, rhythm patterns, and phrases in songs and deciding if they are alike or different
- Discovering that musical phrases which look alike sound alike
- Discussing ways the voice can delineate phrases, then singing with attention focused on singing phrase on one breath
- Listening to simple musical selections to identify major divisions (verse-chorus, AB, ABA)
- Using visuals (geometric figures) to show the major division while listening to music
- Creating changes of bodily movement to correspond to phrases and main sections while listening to music
- Playing like phrases on melody instruments while singing
- Using contrasting rhythm instruments to emphasize different phrases while singing or listening to music
- Listening to selected music examples that clearly indicate the different musical forms (AB, ABA, AAB)

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Adapts tempo in singing to mood of song

Recognizes changing tempo

Responds with body as music moves faster or slower

Student Involvement

- Singing a familiar song at different tempi
- Listening to selections that contain both fast and slow tempi
- Playing melodies at different tempi on resonator bells or other melody instruments
- Comparing sudden tempo changes with gradual tempo changes

Discussing the relationship of song text to the tempo of songs

Using bodily movement to correspond to tempo of the music

Examples: Swaying, walking, running, leaping, sliding, bending, stretching, rocking, pulling, pushing

Developing a working music vocabulary by repeated use of terms and symbols used to indicate expressive qualities

Identifying music symbols and terms on charts, flash cards, and in music texts

Describing music studied in terms of expressive qualities (song text for mood, tempo, dynamics, tone color)

Dynamics (Loud-Soft)

Instructional Objectives

Recognizes changing dynamic level

Shows judgment in choice of instruments to accompany loud and soft music

Adapts dynamics in singing to mood of song

Student Involvement

Listening to selections that contain both loud and soft passages

Responding appropriately with dynamic changes which reflect the mood or intent of the music

Listening to selections that include both sudden dynamic changes and gradual dynamic changes

Demonstrating an awareness that when singing together individual volume becomes important to the group sound

Singing a familiar song both loudly and softly

Hearing that sounds are relatively loud or soft

Instructional Objectives

Explores ways of producing a variety of sounds on classroom instruments

Identifies additional band and orchestra instruments by sight and sound

Student Involvement

Producing a variety of sounds on the same classroom instrument

Using body sounds to produce a variety of tone colors

Selecting the appropriate instrumental tone color when accompanying songs

Listening to classroom instruments that are behind some sight barrier and identifying them by their characteristic sound

Recognizing that combinations of instruments produce different qualities of sound

Viewing films, filmstrips, and charts illustrating band and orchestra instruments

Demonstrating techniques for obtaining a resonant tone on bells and rhythm instruments

Recognizing by sight and sound instruments studied previously plus other selected instruments (string bass, trombone, French horn, kettle drums)

Discussing and differentiating between a "ringing" bell tone and a "thud" bell tone

Discovering the difference in appearance, construction, and tone qualities of specific instruments studied

Demonstrating correct ways to hold percussion instruments

Discussing how sound is produced on each specific instrument studied

Showing different ways to strike the head of a drum

Discovering the different areas of the drum head that can be struck to obtain different tone colors and sound effects

LEVEL THREE

Grades 4-5

As a result of middle childhood experiences, the child should demonstrate the behaviors as stated in the instructional objectives.

Examples of experiences through which the child may reflect these behaviors are found in the student involvement sections.

Rhythm

Instructional Objectives

Exhibits awareness of beat, accent, and rhythm pattern through creative movement and folk dancing

Creates instrumental accompaniments involving beat, accent, rhythm of the melody, and contrasting rhythm patterns

Responds to music based on greater variety of meters and rhythm patterns

Creates accompaniments with body sounds and movements

Performs songs based on expanding rhythm patterns

Claps, plays, and sings rhythm patterns from notation

Student Involvement

Creating free bodily movement to show sensitivity to beat, accent, and rhythm patterns while listening to music

Composing original rhythm accompaniments for songs and listening selections

Showing awareness of beat and accent when performing patterned movements in folk dances (squares, lines, circles)

Singing with accuracy simple syncopated rhythms

Deciding what meter signature is needed while listening to music

Playing rhythm patterns from notation

Dividing music into measures according to a given meter

Reading rhythm accompaniments from notation

Playing on percussion instruments rhythm patterns of rounds illustrating polyphonic and homophonic lines

Playing contrasting rhythm patterns within divided class groups

Isolating a rhythm pattern heard in recorded music, duplicating the pattern on rhythm instruments and repeating the pattern as an ostinato

Using body sounds to create rhythmic accompaniments to songs and recorded music

Examples: Swish (palms)
Slap (forearms)
Clap (palms)
Click (tongue)
Snap (fingers)
Pop (open mouth and thump cheek)

Using body movement to delineate the rest from the note

Example: note -- clap palms
rest -- hands extended outward

Creating rhythm patterns to be used in specified meters

Developing a procedure or routine for sight reading songs from music texts

Example: determining meter and tempo

- clapping rhythm
- chanting words of song in rhythm
- determining tonality by interpreting key signature
- identifying beginning pitch
- singing the melody using syllables, numbers or letters
- singing again using neutral syllable
- singing the song using the text

Melody

Instructional Objectives

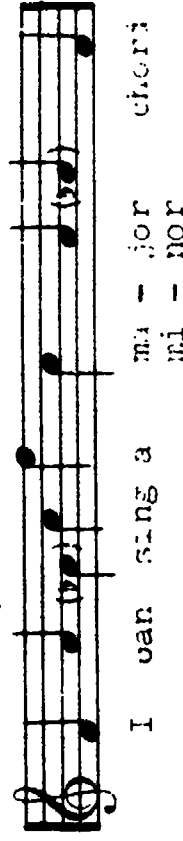
- Sings songs in variety of tonalities
- Recognizes by ear the tonal characteristics of major, minor, and pentatonic melodies
- Listens to instrumental selections composed in these tonalities
- Discovers differences in major, minor, and pentatonic scales through use of melodic instruments -- melody bells, resonator bells, or piano
- Composes original melodies
- Sings simple melodies at sight

Student Involvement

Singing and comparing songs in major, minor, and pentatonic modes (including music of varied cultural and ethnic origins)

Singing arpeggios in both major and minor

Example:



Singing songs in the minor mode that were originally written in the major mode

Example: "Old McDonald Had a Farm"

Playing pentatonic scales on black keys of keyboard instruments

Listening to and comparing music in major, minor, and pentatonic modes

Playing major and minor scales on melody or resonator bells

Playing familiar pentatonic songs on the black keys

Example: "Michael, Row the Boat"

Creating introductions, interludes, and codas for songs to be played or sung

Improvising short melodies (question-answer) on resonator or melody bells

Singing a melody line against a counter melody played on an instrument

Discovering the pattern of whole and half steps in the major scale

Accompanying by ear on the autoharp songs which change from major to minor or minor to major

Examples: "Skye Boat Song"
"Eric Canal"

Singing or playing melody patterns from songs in music text to reinforce melody reading skills

Working within a given framework to create a melodic composition

Example: Using sol, mi, la, in various combinations to create an original tune

Playing melodies from notation on melody bells, piano, melodica, or soprano recorder

Identifying abrupt mode changes in listening selections

Example: In the Hall of the Mountain King,
"Peer Gynt Suite," Grieg

Following the notation of the melody line while listening to a recording or teacher performance of the song

Continuing to acquire a repertoire of heritage, patriotic, folk, and art songs from many times and places

Harmony

Instructional Objectives	
Sings rounds, descants, and simple two-part songs	Listens for chord changes in accompaniments
Improvises harmonizing parts using chord roots below melody or thirds above melody	Identifies major and minor chords by ear
	Plays chordal accompaniments on classroom instruments
Student Involvement	
Taking turns singing high and low parts of two-part songs	Accompanying on the autoharp songs using one chord, two chords, then three chords
Singing either part of songs with descants	Discovering by ear the chord progression needed for accompanying certain songs
Listening for balance of parts when singing part-songs	Playing chords on resonator bells using individual player on each tone of the chord
Adding a part to unison songs by singing the root of the chord as indicated by autoharp chords in music texts	Accompanying songs in minor mode on the autoharp
Listening to songs beginning and ending on tonic and identifying change to dominant	Adding a part to unison songs by singing thirds above or below the melody
Creating harmony on keyboard instruments to familiar pentatonic songs	Listening to and comparing the sound of major and minor triads
Using an autoharp chart to practice chord changes	Identifying the mode of compositions heard

Instructional Objectives

Sings with understanding of musical phrase	Creates introductions and codas
Identifies repetition and contrast in the forms AB, ABA, and ABACA through movement and use of instruments	Becomes acquainted with larger musical forms--ballet, opera, suite
Student Involvement	
Using the voice to delineate phrases by singing each phrase on one breath	Recognizing by notation repetition and contrast in songs found in music texts
Identifying like sections in compositions with the same geometric figure and unlike sections with other geometric figures	Creating introductions and codas with body sounds, instruments, or voices
Example: $\triangle \bigcirc \triangle, \triangle \bigcirc \triangle \square \triangle$	Reading stories relating to suites, operas, and ballets studied
Substitute letter names for geometric figures	Listening to sections of familiar suites
Example: ABA, ABACA	Examples: "The Nutcracker Suite," Tchaikowsky
Creating body movements to correspond to like and unlike sections of listening selections	"Peer Gynt Suite," Grieg
Contrasting the opera with the ballet	Listening to selected operas
Discovering how composers use changes of theme, rhythm, tempo, or tone color to create contrasting sections in compositions	Examples: "Amahl and the Night Visitors," Menotti
	"Help, Help, The Globolinks!" Menotti

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Responds to common tempo markings

Demonstrates the ability to sing tones legato (smooth and connected) or staccato (detached and separated)

Plays accompaniments at a proper tempo to convey mood of the music

Student Involvement

Discussing the mood of a song and determining the appropriate tempo

Singing expressively music that moves legato and music that moves staccato

Demonstrating ability to communicate expressive intent of the music through conducting

Demonstrating by performance the understanding of the tempo markings of presto, allegro, largo, moderato, and terms showing changes in tempo (ritard, a tempo, and accelerando)

Changing the mood of a song by altering the tempo when playing or singing

Dynamics (Loud-Soft)

Instructional Objectives

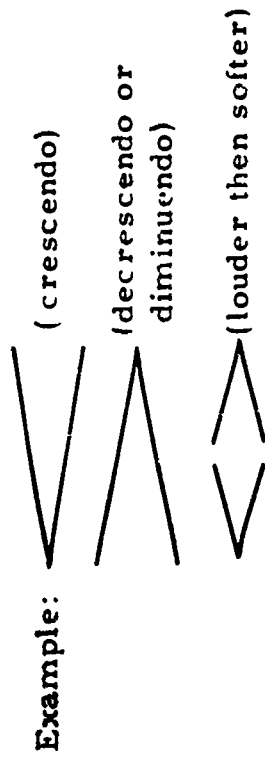
Responds to common dynamic markings

Hears that sounds are relatively loud or soft

Demonstrates awareness that song lyrics may affect the volume of the selection

Student Involvement

Demonstrating an awareness of dynamic symbols when singing and playing



Listening to musical selections that include both sudden dynamic changes and gradual dynamic changes

Example: "Surprise Symphony," Haydn

Experimenting with different dynamics to produce appropriate mood

Demonstrating through singing and playing understanding of relative loud-soft

Tone Color (Quality of Sound)

Instructional Objectives

Explores ways of producing different tone colors with voices and instruments

Groups instruments into string, woodwind, brass, and percussion families

Identifies less familiar band and orchestral instruments by sight and sound

Student Involvement

Playing autoharp with mallets, felt picks, plastic picks to produce different tone color

Singing with mouth open long instead of wide

Using two autoharps to produce unconventional chords

Experimenting with combinations of melody instruments for classroom playing

Playing glissando on bells using ends of mallets instead of mallet heads

Recognizing by sight and sound instruments studied previously plus other selected instruments (viola, clarinet, bass clarinet, oboe, tuba, celesta)

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Viewing films, filmstrips, and charts illustrating band and orchestra instruments

Hearing compositions featuring newly identified instruments in solo and ensemble performance

Discovering the difference in appearance, construction, and tone qualities of specific instruments

Discussing how sound is produced on each specific instrument studied

Exploring body and room sounds to produce a variety of tone colors

Distinguishing the different families of the orchestra in a total orchestra performance

Producing sounds on each of the newly identified instruments if available



LEVEL FOUR
Grade 6

As a result of sixth-year music experiences, the student should demonstrate the behaviors as stated in the instructional objectives. Examples

of experiences through which the child may reflect these behaviors are found in the student involvement sections.

Rhythm

Instructional Objectives	
Continues to move in ways which show awareness of rhythmic structure of music	Creates accompaniments with instruments and body sounds using more advanced patterns
Responds independently to more complex patterns and meters	Improvises rhythmic compositions with instruments, environmental, and body sounds
Listens for and analyzes rhythmic characteristics in contemporary music	Reads notated rhythm at sight
Sings songs in variety of rhythms without assistance	
Student Involvement	
Reviewing rhythm patterns studied in earlier years	Conducting class singing or playing of 2-, 3-, 4-beat music
Clapping rhythm patterns in $\frac{6}{8}$ meter	Moving freely to listening selections and exhibiting an awareness of beat, accent, and changing meter
Clapping $\frac{6}{8}$ meter of song in one group while another group claps the rhythm of the melody	Discovering the use of syncopation in songs studied

Playing a syncopated rhythm pattern, taken from a song, as an ostinato while others sing the song

Playing from song notation a selected syncopated pattern

Increasing skill in interpreting rhythmic symbols encountered in music text

Singing accurately rhythms which occur in combination with, or in contrast to, other rhythms

Performing patterned movements in folk dances and showing sensitivity to beat, accent, and meter

Isolating a rhythm pattern in contemporary recorded music, duplicating the pattern on rhythm instruments and repeating the pattern as an ostinato

Using clapping, thigh slapping, tongue clicking, finger snapping, or other body sounds such as humming, whistling, or silence to create original rhythmic compositions

Taping environmental sounds and experimenting with tape loops, changes of speed, reverberations, and similar techniques to create original electronic composition

Increasing skill in reading music in which notes and rests of one beat, more than one beat, and fewer than one beat are used

Melody

Instructional Objectives

Sings many melodies independently showing understanding of melodic movement and tonality of song

Hears vocal and instrumental melodies in contemporary tonalities

Composes original melodies

Sings or plays more complex melodies at sight

Student Involvement

Developing a tonal memory by repeating longer melodic phrases with accuracy

Reading melodies from text which include skips of a third, fourth, fifth, and octave

Singing accurately melodies in the major, minor, and pentatonic modes

Building major, minor, and pentatonic scales on resonator bells observing changes made to form each scale

Improvising short tunes on melody or resonator bells

Following the melody in multiple score music while listening to a recording or teacher performance of the song

Playing on resonator bells the scale used in a song before studying the song

Building a repertoire of songs representing varied cultural groups

Sharing songs from student's personal repertory which may represent his cultural and ethnic background

Writing simple melody patterns from dictation

Recognizing that a melodic sequence is a phrase repeated higher or lower

Demonstrating an understanding of melodic sequence by framing it with the index fingers when encountered in songs

Writing a melodic sequence of a given phrase

Example:

Given phrase: 3- 2- 1- - - -
2-2-2 3 1-

Write sequence starting on 5: 5- 4- 3- - - -
5 4-4-4 3-

Using the above pattern and its sequence, write a composition by adding one more pattern in numbered notation, then performing work on resonator bells

Example: "Kookaburra"

Harmony

Instructional Objectives	
Sings rounds, canons, and two- and three-part songs	Plays chordal accompaniments with increasing facility
Listens to music using contemporary as well as traditional harmonies	Improvises harmonizing parts for unison songs
Student Involvement	
Maintaining with accuracy harmony part while singing	Listening for balance of parts and blend of voices while singing part songs

Developing the ability to harmonize unison songs using thirds and sixths

Discussing various ways in which part songs may be scored, and discovering that a specific part follows the same placement pattern throughout the score

Playing on melody instruments rounds, descants, and ostinati

Increasing ability to follow music line for a single voice or instrument among one or two others

Creating original descants and ostinati to accompany songs

Building from notation major and minor chords on resonator bells, using individual players on each tone of the chord

Recognizing the third as the tone that makes the difference between a major and minor triad

Using the autoharp to accompany more complex harmonies than those using I, IV, and V₇ chords

Demonstrating understanding of chord construction by using letter names to spell major and minor chords

Form

Instructional Objectives

Sings musical phrase expressively

Continues to demonstrate awareness of form through movement, visual devices, and the use of instruments

Continues to create introductions, interludes, and codas

Becomes acquainted with additional musical forms--symphony, concerto, rondo, theme and variations

Student Involvement

Using the voice to delineate phrases--building to the point of climax, relaxing to a state of repose, and singing the phrase on one breath

Reviewing major musical forms studied earlier (suite, opera) and identifying new forms--symphony, concerto, rondo, theme and variations

Improvising with contrasting movements to demonstrate ABA and ABACA form in response to music

Creating and playing notated rhythmic patterns to show awareness of repetition and contrast

Creating rhythmic chants using names of automobiles, breakfast cereals, or colors to show rondo form (ABACA)

Demonstrating increasing ability to hear repetition and contrast by using visuals (geometric figures) to show form while listening to music

Growing in ability to identify motives, phrases, sections, and movements as found in rondo, theme and variations, symphony, concerto

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Observes tempo markings in singing and playing

Demonstrates choice of appropriate tempo in performing

Student Involvement

Recognizing and observing tempo changes such as accelerando, ritard, a tempo, rallentando

Demonstrating ability to communicate expressive intent of the music through conducting music in patterns of 3, 4, 6 beats

Increasing ability to observe such tempo terms as andante, legato, allegro, largo

Showing awareness of the relationship of song text to tempo of the music

Dynamics (Loud-Soft)

Instructional Objectives

Observes dynamic markings in singing and playing

Demonstrates choice of appropriate dynamic level in performing

Student Involvement

Demonstrating an understanding of dynamic symbols

Showing an ability to hear that sounds are relatively loud or soft

Example: p (soft) f (loud)
 mp (half soft) mf (half loud)
 pp (very soft) ff (very loud)

Listening to musical selections that include sudden dynamic changes and gradual dynamic changes

Recognizing that dynamic changes may sometimes be used to express excitement or relaxation

Singing and playing expressively by using a broad range of dynamic controls

Tone Color (Quality of Sound)

Instructional Objectives

Discovers the variety of sounds which can be produced by orchestral instruments when they are played in different ways or in combinations

Becomes aware of new sound sources in twentieth century music

Student Involvement

Recognizing by sight and sound instruments studied previously in addition to other selected instruments (English horn, bassoon, double bassoon, orchestra bells, xylophone, and such keyboard instruments as organ and harpsichord)

Comparing the unique tone quality of an orchestra with a concert band

Identifying ethnic instruments with their place of origin (dulcimer, bagpipes, sitar, koto)

Identifying the different sounds of instrumental ensembles (string quartet, woodwind quintet, brass ensemble)

Recognizing music generated by electronic means (synthesizer, tone generator, tape recorder, altered environmental sounds)

Recognizing that instruments may be played in different ways to produce different tone colors

Growing in ability to produce a free, open, well-supported tone while singing

Listening to music employing unconventional use of voices or standard instruments (prepared piano)

Showing an awareness that round vowel sounds and clear consonants assist in producing good vocal tone color

The study of instrumental music is strongly recommended as an enrichment of the general music program. It should not be considered a replacement of the general music program since it is limited in scope to only those students interested in learning to play musical instruments requiring intensive study. This study may begin as early as the first grade for string instruments and upper grades for other instruments, provided the individual child possesses the necessary motor skills and physical size to cope with the instrument selected.

Students also need guidance in selecting instruments for study. In addition to those mentioned above, other concerns when helping them make the decision are

- interest of each student in a particular instrument
- hand size in reaching necessary keys
- mouth/teeth structure (thick lips, thin lips, protruding teeth)
- slight handicaps which may indicate success on an alternative instrument

The instruments to be taught in these classes may include

Strings: violin, viola, cello, and bass

Woodwinds: flute and clarinet

Brasses: trumpet, cornet, trombone,
French horn, and mellophone

Percussion

Class piano

It is suggested that, in order to provide the best instruction, classes be grouped homogeneously where possible.

Facilities for instrumental classes should be provided in the elementary school building. Special consideration should be given to proper acoustical environment, ventilation, lighting, location, storage, and over-all size. To ensure meaningful individual musical development, the instrumental classes should meet at regularly scheduled periods. Instrumental instruction can be facilitated by the provision of a piano, a tape recorder, and a record player.

Care should be taken to avoid exploiting the instrumental classes as performing units. The objective at this level is to emphasize instruction.

EVALUATION

Evaluation is becoming increasingly important in education. It is useful in assessing teacher accountability and programs of instruction. Evaluation also provides

information concerning student attainment of behavioral objectives. The music teacher might use any or all of the types of evaluative instruments suggested in this section.

TEACHER-PREPARED TESTS

Evaluation of children's progress in musical understanding should be based on their ability to sense the musical elements within a musical whole. When a child can listen to a complete musical composition and recognize elements such as melodic contour,

rhythm pattern, and phrase structure, he or she is beginning to demonstrate behaviors which indicate musical growth. Tests should be developed that offer the teacher an opportunity to observe and evaluate these musical behaviors.

Sample Test*

Your teacher will play a song on the record player. Listen to it carefully. You will hear it three times. After you have listened, answer the following questions. Notice that there are three possible answers to each question. Circle the answer which you think is correct. Do not try to answer questions until you have listened carefully.

1. The meter signature for this song is

(a) $\frac{2}{4}$

(b) $\frac{3}{4}$

(c) $\frac{6}{8}$

2. The melody of this song is based on

(a) major scale

(b) minor scale

(c) pentatonic scale

*Eunice Boardman and Beth Landis, EXPLORING MUSIC, Book 5, Teacher's Edition (New York: Holt, Rinehart, Winston, Inc., 1971), p. 170. Reprinted with permission of the publisher.

3. The design (form) of this song is

- (a) AABA
- (b) ABCD
- (c) ABAB

4. The accompaniment for this song is played by a

- (a) string quartet
- (b) woodwind quartet
- (c) brass ensemble

5. The harmonizing voice in this song is

- (a) singing in thirds with the main melody
- (b) singing a descant above the main melody
- (c) singing an ostinato which is repeated over and over below the melody

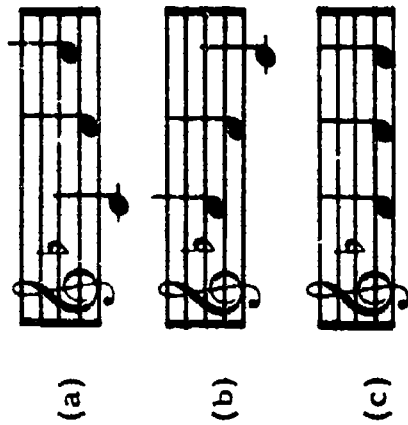
Performance Test

Teacher-prepared performance tests offer another means of evaluation. They are most effective when administered individually. Some teachers invite a parent or teacher aide to supervise students as they practice in the classroom while the teacher takes those ready for evaluation to another room.

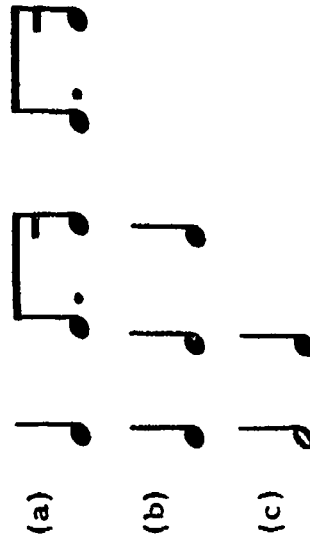
Examples of this type of evaluation might include

- . playing given rhythm patterns on a drum
- . playing tonic chords beginning on selected tones

6. The melody of this song begins with this melody pattern



7. The rhythm of this song begins with this pattern



playing a simple melody from notation on resonator or melody bells, recorder, melodica, or piano (Children's books adopted for Grade 1 are sometimes used in upper grades for this test.)

playing primary chords in given keys on guitars or ukuleles

playing autoharp accompaniments for two- and three-chord songs

STANDARDIZED MUSIC TESTS

Standardized music tests have practical value only when the teacher is able to evaluate their validity and reliability and to use the results intelligently.

There are two types of music tests. The achievement test measures how well each student has mastered basic objectives of the music program. The aptitude test attempts to predict the student's success in music on the basis of his innate ability.

The results of the achievement tests should be used to determine if the students are making progress

in achieving the desired behaviors. Also they are useful in providing teachers data for program evaluation and improvement.

The results of the aptitude tests should not be a determining factor in admitting or excluding students from any elementary school musical activity. Publishers of standardized tests, with addresses, are listed in the Directory, page 19 of the Appendix accompanying this guide.

Achievement Tests

Colwell, Richard. MUSIC ACHIEVEMENT TESTS. Grades 3-6. Follett Educational Corporation, 1967-1970.

Test 1 (Grades 3-6) measures pitch discrimination, interval discrimination, and meter discrimination. Test 2 (Grades 4-6) measures major-minor mode discrimination, feeling for tonal center, and auditory-visual discrimination (pitch-rhythm). Test 3 (Grades 4-6) measures tonal memory, melody recognition, pitch recognition, and instrument recognition. Test 4 (Grades 5-6) measures musical style

(composers, texture), auditory-visual discrimination, chord recognition, and cadence recognition.

Gordon, Edwin. IOWA TESTS OF MUSIC LITERACY. Grades 4-6. Test levels 1-3 for Grades 4-6. Bureau of Educational Research, 1970.

Measures tonal concepts (aural perception, reading recognition, notational understanding), and rhythmic concepts (aural perception, reading recognition, notational understanding).

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MELODY. Grades 3-6. Division 1, Grades 4-6.
Division 2, Grades 5-6. Creative Arts Research
Associates, Inc., 1968

Knuth, William E. ACHIEVEMENT TESTS IN
MUSIC: RECOGNITION OF RHYTHM AND

Aptitude Tests

Bentley, Arnold. MEASURES OF MUSICAL ABIL-
ITIES. Grades 2-6. George G. Harrap & Co.,
Ltd. United States distributor: October House,
Inc., 1966.

This test measures basic ability in pitch dis-
crimination, tonal memory, rhythmic memory,
and chord analysis.

Gordon, Edwin. MUSICAL APTITUDE PROFILE.
Grades 4-6. Houghton Mifflin Co., 1965.

This test measures tonal imagery (melody,
harmony), and rhythm imagery.



A well-balanced elementary music program is based on the philosophy that children should learn to make music with various kinds of instruments as well as their voices, that they should learn music through rhythmic activities, that they should have opportunity to hear and learn about quantities of music beyond their ability to perform. This type of program requires a variety of instruments (piano, autoharp, resonator bells, melody bells, drums, and other rhythm instruments). It requires a large library of record albums. It means that there must be as many as six to 12 sets of music books kept in the room (depending on the number of grade levels taught in the room). It means that there must be floor space (free from furniture) to be used in rhythm activity.

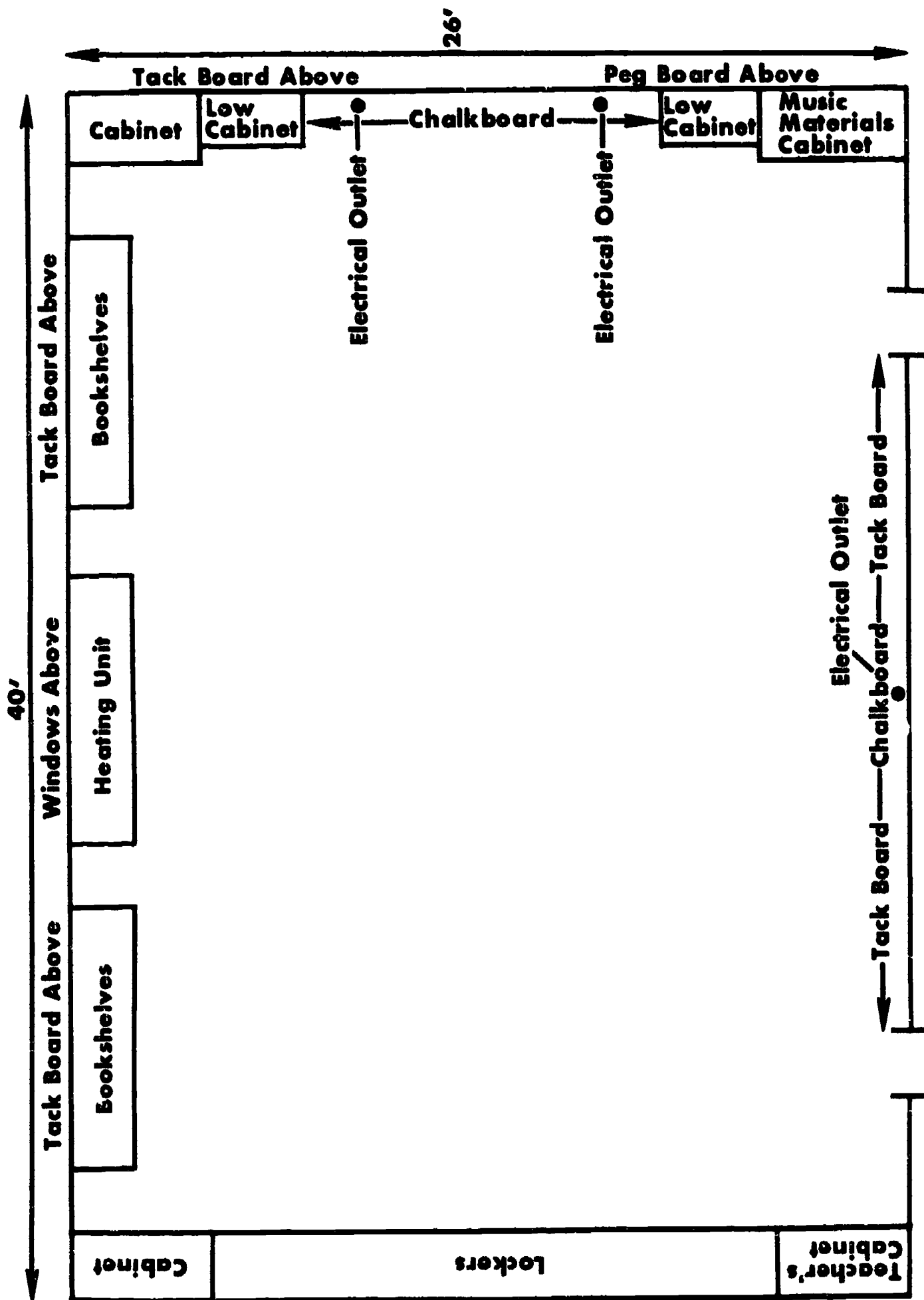
To carry out this type of program, the school urgently needs to plan the music room for more floor space, for bookshelves, and for cabinet space designed especially to accommodate the music equipment and instructional materials in use in that room. Acoustical treatment of the room is needed to diminish sound problems.

Ideally the music room should be separate from rooms used as homerooms. However, the following suggestions and the accompanying floor plan include sufficient floor space, cabinets, and other facilities to ensure the room's usefulness as a combined music and homeroom if necessary.

1. The music room should contain one third more space than the average classroom. It should be at least 26 feet x 40 feet. This size room is needed to provide space for the following:

- . Rhythmic activity
 - . Seating for entire school chorus (50-60 children for rehearsals)
 - . Piano and record player to remain in place
 - . Extra table for resonator bells, autoharps, and other instruments when in use
2. There should be bookshelves to accommodate six to 12 sets of music textbooks. Two sets of bookshelves each three feet long, about four feet high, and nine inches deep are recommended for this dual-purpose room.
 3. There should be at least three electrical outlets in the room for record player, overhead projector, and other equipment.
 4. The room should be acoustically treated to make it as nearly soundproof as possible. It is impossible to carry on a music program without disturbing other classes. There is also a sound problem within the room to consider.
 5. It is recommended that there be two doors in this larger classroom to facilitate the coming and going of groups.

Floor Plan for Music Room



EQUIPMENT AND MATERIALS

Equipment and materials itemized below are minimum essentials for the general music program in the elementary grades (K-6). Record albums that accompany State-adopted textbooks are essential to a balanced music program. Albums include all songs found in the textbooks, plus rhythm and listening recordings. Each school district should provide these recordings, which may be obtained from the textbook publishers.

An optimum program would include additional classroom instruments such as recorders, melodicas, ukuleles, guitars, and Orff instruments.

In schools where music is taught by self-contained classroom teachers, each room should be furnished with the equipment and materials recommended for

the appropriate grade level. In schools where music is taught by a specialist in a music room, only that one room need be furnished with equipment and materials for the appropriate grade levels to share.

It is recommended that musical instruments should be of the highest quality. Superior tone quality, heavy-duty dependability, and accurate tuning are of paramount importance.

Producers of equipment and materials, with addresses, are listed in the Directory, page 19 of the Appendix accompanying this guide.

Primary Grades (K-3)

General Music Equipment

Pianos--Standard equipment in music room and auditorium; not necessary in self-contained classroom

Record player (portable, manually operated)--1 per room

Chromatic song bells (20 notes ranging from C to G)--1 per room

Resonator bells (1 1/2 chromatic octaves)--1 set per room

12-bar autoharp or 12-bar chromaharp--1 per room

Rhythm Instruments

Rhythm sticks--6 pair per room

6-inch triangle--2 per room

6-inch tambourine--1 per room

Jingle bells (wrist or handle)--2 per room

Tone blocks with handle--2 per room

Sand blocks--1 pair per room

Jingle clogs--2 per room

Drum--1 per room

Finger cymbals--1 set per room

Kindergarten Records for Teacher's Book

EXPLORING MUSIC, Holt (set of 10 records)

THE MAGIC OF MUSIC, Ginn (set of 8 records)

MAKING MUSIC YOUR OWN, Silver (set of 6 records)

MUSIC FOR EARLY CHILDHOOD, American (set of 8 records)

Grade 1 Records to Accompany Textbooks

BEGINNING MUSIC, American (set of 7 records)

EXPLORING MUSIC, Holt (set of 10 records)

GROWING WITH MUSIC, Prentice (set of 8 records)

THE MAGIC OF MUSIC, Ginn (set of 8 records)

MAKING MUSIC YOUR OWN, Silver (set of 6 records)

Upper Elementary Grades (4-6)

General Music Equipment

Pianos--Standard equipment in music room and auditorium; not necessary in self-contained classroom

Record player (portable, manually operated)--1 per room

Teaching Aids

Chalkboard staff liners--1 per room

Pictures of instruments of the orchestra

RCA (Order from J.W. Pepper & Son, Inc.,
231 North Third Street, Philadelphia, PA 19106)

Grade 2 Records to Accompany Textbooks

ENJOYING MUSIC, American (set of 8 records)

EXPLORING MUSIC, Holt (set of 8 records)

GROWING WITH MUSIC, Prentice (set of 9 records)

THE MAGIC OF MUSIC, Ginn (set of 8 records)

MAKING MUSIC YOUR OWN, Silver (set of 6 records)

Grade 3 Records to Accompany Textbooks

EXPRESSING MUSIC, American (set of 7 records)

EXPLORING MUSIC, Holt (set of 8 records)

GROWING WITH MUSIC, Prentice (set of 9 records)

THE MAGIC OF MUSIC, Ginn (set of 8 records)

MAKING MUSIC YOUR OWN, Silver (set of 6 records)

Bowmar: "Meet the Instruments" posters--1 set
per room

"Portraits of Composers," Set I, Bowmar--1 set per room

Melody and Chording Instruments

15-bar autoharp or 15-bar chromaharp--1 per room

Resonator bells (2 chromatic octaves)--1 set per room

Chromatic melody bells (25 notes beginning with G below
middle C)--1 set per room

Rhythm Instruments

12-inch tuneable hand drum--1 per room

10 1/2-inch tub drum--1 per room

6-inch bongo drum--1 in Grade 6

8-inch tambourine--1 per room

8-inch triangles--2 per room

Finger cymbals--1 set per room

Tone block (grooved with handle)--1 per room

Double tone wood block--1 per room

Maracas--2 pair per room

Claves--1 pair per room

Handle castanets--1 per room

Mounted jingle bells--1 per room

Sand block--1 pair per room

Tapered rhythm sticks--4 pairs per room

Grade 4 Records to Accompany Textbooks

DISCOVERING MUSIC, Follett (set of 8 records)

EXPLORING MUSIC, Holt (set of 11 records)

GROWING WITH MUSIC, Prentice (set of 10 records)

INVESTIGATING MUSIC, American (set of 8 records)

MAKING MUSIC YOUR OWN, Silver (set of 8 records)

Grade 5 Records to Accompany Textbooks

DISCOVERING MUSIC, Follett (set of 8 records)

EXPLORING MUSIC, Holt (set of 11 records)

GROWING WITH MUSIC, Prentice (set of 11 records)

EXPERIENCING MUSIC, American (set of 11 records)

MAKING MUSIC YOUR OWN, Silver (set of 8 records)

Grade 6 Records to Accompany Textbooks

DISCOVERING MUSIC, Follett (set of 8 records)

EXPLORING MUSIC, Holt (set of 11 records)

GROWING WITH MUSIC, Prentice (set of 11 records)

MASTERING MUSIC, American (set of 9 records)

MAKING MUSIC YOUR OWN, Silver (set of 10 records)

Basic Record Library*

Elementary Grades (K-6)

Recordings for Rhythmic Activities

Bowmar: RHYTHMS, SINGING GAMES, PLAY PARTY GAMES
AND FOLK DANCES

RCA: THE WORLD OF FOLK DANCES (Graded Series)

Recordings for Instrument Recognition

Bowmar: MEET THE INSTRUMENTS

RCA: INSTRUMENTS OF THE ORCHESTRA

Capitol: INSTRUMENTS OF THE ORCHESTRA

YOUNG PEOPLES RECORDS SERIES (Order from Sutson
Distributors, 100 Sixth Avenue, New York, NY
10013.)

Recordings About Composers

Disney Land Records: WALT DISNEY PRESENTS GREAT
COMPOSERS

Vox: MUSIC MASTER SERIES (Order from Educational
Record Sales.)

Bowmar: BIOGRAPHIES OF GREAT COMPOSERS

Recordings About Operas

Disney Land Records: WALT DISNEY PRESENTS OPERATIC
COMPOSERS

RCA: AMAHL AND THE NIGHT VISITORS

Capitol: HANSEL AND GRETEL

Recordings of Standard Works

Bowmar: ORCHESTRAL LIBRARY, Series I (11 albums),
Series II (7 albums), Series III (18 albums)

RCA: ADVENTURES IN MUSIC (12-album series)

Recordings of Patriotic Music

Bowmar: PATRIOTIC SONGS

RCA: AMERICA THE BEAUTIFUL

*Two or more album series are listed under each
category. One series would be sufficient for a
basic collection.

STATE-ADOPTED MUSIC TEXTBOOKS

Kindergarten-Grade Six

Discovering Music Together Series--Follett

DISCOVERING MUSIC TOGETHER, Book 4
DISCOVERING MUSIC TOGETHER, Book 5
DISCOVERING MUSIC TOGETHER, Book 6

Exploring Music Series--Holt

EXPLORING MUSIC, Kindergarten*
EXPLORING MUSIC, Book 1
EXPLORING MUSIC, Book 2
EXPLORING MUSIC, Book 3
EXPLORING MUSIC, Book 4
EXPLORING MUSIC, Book 5
EXPLORING MUSIC, Book 6

Growing With Music Series--Prentice

GROWING WITH MUSIC, Book 1
GROWING WITH MUSIC, Book 2
GROWING WITH MUSIC, Book 3
GROWING WITH MUSIC, Book 4
GROWING WITH MUSIC, Book 5
GROWING WITH MUSIC, Book 6

The Magic of Music Series--Ginn

THE MAGIC OF MUSIC, Kindergarten
THE MAGIC OF MUSIC, Book 1
THE MAGIC OF MUSIC, Book 2
THE MAGIC OF MUSIC, Book 3

Making Music Your Own Series--Silver

MAKING MUSIC YOUR OWN, Kindergarten
MAKING MUSIC YOUR OWN, Book 1
MAKING MUSIC YOUR OWN, Book 2
MAKING MUSIC YOUR OWN, Book 3
MAKING MUSIC YOUR OWN, Book 4
MAKING MUSIC YOUR OWN, Book 5
MAKING MUSIC YOUR OWN, Book 6

New Dimensions in Music Series--American

MUSIC FOR EARLY CHILDHOOD, Kindergarten
BEGINNING MUSIC, Book 1
ENJOYING MUSIC, Book 2
EXPRESSING MUSIC, Book 3
INVESTIGATING MUSIC, Book 4
EXPERIENCING MUSIC, Book 5
MASTERING MUSIC, Book 6

*In kindergarten only the teacher's resource book is adopted; whereas in Grades 1-6 both the pupils' books and the teachers' guide are adopted.

A capella	choral singing without instrumental accompaniment	Chord	two or more notes sounded simultaneously
Accelerando	gradually faster (<i>accel.</i>)	Classroom instruments	musical instruments usually requiring little study to play
Accent	a beat that is stronger; usually the first beat in the measure	Coda	a concluding musical section that is distinct from the main section; the "tail"
Allegro	brisk; lively	Concerto	a composition for solo instrument with orchestral accompaniment
Andante	moderately slow but flowing	Crescendo	gradually growing louder (<i>cresc.</i>)
Arpeggio	the notes of a chord played or sung one after the other starting with the lowest note; broken chord	Decrescendo	gradually becoming softer (<i>decresc.</i>)
Art song	a composed song in which the music closely fits the words and the instrumental accompaniment is an essential part of the composition	Descant	melody to be played or sung above the main melody
A tempo	in time; usually a return to the original tempo	Diminuendo	gradually becoming softer (<i>dim.</i>)
Ballet	a theatrical art form; usually expressing a story, theme, or atmosphere in dance	Dynamics	indicates loudness and softness in music
Beat	the steady pulse of a musical composition	Flat	lowers the pitch of a note one-half step
Chant	an unaccompanied sacred melody in free rhythm; also a simple counter-melody	Folk song	music which develops among the people; it expresses customs, feelings, and traditions of the people of the country

Form	the pattern or structure from beginning to end of a musical composition showing the sections as they follow one another and give the composition variety and unity	Largo	a very slow, stately tempo
		Legato	connected, smooth tempo
		Lento	slow, faster than largo
Glissando	rapid execution of consecutive notes produced by a sliding movement	Major scale	consists of eight consecutive tones with half steps between the 3rd and 4th and the 7th and 8th scale steps; all the other intervals are whole steps
Harmony	succession of chords and the relationship between them	Measure	the music between two bar lines
Home-tone	tonal center or key note	Melodic contour	the shape of the melody
Homophonic	one principle melody	Melody	an organized succession of single tones
Improvise	music spontaneously created directly from the imagination	Meter	a system of grouping accented and unaccented beats into measures
Interlude	a less important section inserted between two parts of a composition or a series of movements	Moderato	moderate; average tempo
Interval	the distance in pitch between two tones	Movement	a section of a larger composition, such as movements of a suite, symphony, or concerto
Introduction	a few measures played before the composition begins to help give the pitch and to set the mood	Natural	a symbol used to cancel the effect of a sharp or a flat
Key	a system of seven notes based on their relationship to a key-note or "home-tone"	Octave	an interval measuring eight degrees
Key signature	flats or sharps placed at the beginning of each line of music to indicate the key in which it is written	Opera	drama with orchestral accompaniment, entirely sung, with acting, scenery, and costumes

Oratorio	a large choral work employing soloists, chorus, and orchestra, usually based on a scriptural subject	Range	all the tones, from lowest to highest, that an instrument or voice is capable of producing
Ostinato	a short melody in a lower part that is constantly repeated throughout a composition	Repertoire	compositions that have been learned and can be performed
Overture	music usually serving as an introduction to ballet, opera, or oratorio; also an independent form	Repertory	a collection of compositions
Pentatonic scale	a five-tone scale (1 2 3 5 6) widely used in American Indian, Negro, Scottish, and Oriental music	Rhythm	the way music is organized within a framework of beats (pulse), speed, and patterns of time; measurement
Percussion instruments	instruments which are struck, shaken or which produce other sound effects, such as castanets	Ritardando, Ritard	becoming gradually slower (rit.)
Phrase	a short musical thought, comparable to a part of a sentence	Rondo	a musical form in which a principal theme alternates with contrasting themes
Pitch	the highness or lowness of a tone	Root	the lowest note on which a chord is constructed
Polyphonic	the combination of two or more melodies	Round	a short melody sung by two or more groups entering at stated intervals
Primary chords	the major chords I, IV, and V	Score	the musical notation of a composition
Program music	instrumental music that suggests a story, scene, mood, or event	Sequence	the repetition of a melodic pattern on different levels of pitch
Pulse	a steady recurring beat	Sharp	raises the pitch of a note one-half step
Rallentando	becoming gradually slower (<i>rall.</i>)	Signature	the sharps or flats at the beginning of each staff indicating the key of a composition

Staccato	detached; short; indicated by dots over or under notes	Theme	a complete musical idea from which an extended musical composition is developed
Staff	the five parallel horizontal lines on which musical notes are written	Theme and variations	a musical form based on a simple opening section which is repeated in elaborated versions
Suite	a series of short related compositions under one title (originally dance forms)	Timbre	character or quality of a musical sound that distinguishes a certain voice or instrument from another
Symphony	a composition of several movements for full orchestra, usually in four movements	Tonality	key feeling; relation of notes to a key
Syncopation	a rhythm in which an accent is placed on a normally weak beat	Tone	a musical sound of definite pitch
Tempo	rate of speed at which music is performed	Triad	a chord of three tones: root, third, and fifth
		Unison	singing or playing by two or more performers, all on the same pitch

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Appendix to Music in Elementary Education

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Preface

This publication of resource materials for general music in the elementary school, along with a directory of book publishers, educational record companies, classroom instrument companies, and film-filmstrip producers was designed to accompany MUSIC IN ELEMENTARY EDUCATION, Texas Education Agency Bulletin 743, a general music curriculum guide for elementary schools in Texas.

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FILMS

DISCOVERING ELEMENTARY MUSIC SERIES. 16mm. Color, sound. Bailey-Film Associates.

Discovering the Music of Africa. 1967. 20 minutes. Gr. 4-6.

Predominantly the music of Ghana. Variety of rattles, bells, and drums are introduced and played singly and in ensemble. Narrated and performed by native musicians in native costumes. Talking drums of the Ashanti tribe are demonstrated as a means of communication. Short dance sequence included.

Discovering Electronic Music. 1970. 23 minutes. Gr. 6.

Presents standard orchestral instruments and shows how the sound is produced and pitch changed by rate of oscillation, and difference in waveform for various instruments is demonstrated. The film then proceeds to a synthesizer and its different oscillators. It demonstrates envelope and filtering of sound.

Discovering Jazz. 1969. 21 1/2 minutes. Gr. 5-6.

Traces the history of jazz from its roots in nineteenth century black America to the present. Includes African instruments, Dixieland funeral processions, field hollers copied by instruments, the blues, vocal call and response imitated by instruments, swing, be-bop, cool jazz, gospel, and later forms of jazz.

Grand Canyon. 29 minutes. Color, sound. Walt Disney 16mm Films. Gr. 4-6.

A musical and pictorial interpretation of Ferde Grofe's "Grand Canyon Suite" with no narration. A teaching guide accompanies the film.

Introduction to Music Reading. 11 minutes. Color, sound, 16mm Sutherland Educational Films. Gr. 1-6.

Deals with the actual process of learning to read music in a way designed to stimulate a child's interest.

Mexican-American Culture--Its Heritage.

1970. 18 minutes. Color, sound. Communications Group West. Gr. 5-6.

Demonstrates visually and musically the origins and history of the Mexican-American culture.

MUSIC EXPERIENCES SERIES. 16mm. Color, sound. Aims Instructional Media Services, Inc.

Bach Is Beautiful. 1971. 15 minutes. Gr. 4-6.

Animation used for biographical portion of the film. Student performers featured in a trio sonata and an interesting comparison of "Invention in F" played on the harpsichord and on the Moog synthesizer. Bach-style imitation is discussed and illustrated on a musical score.

Little Train of the Caipira. 1970. 15 minutes. Gr. 4-6.

Gives a brief biography of Villalobos and discusses his inspiration in composing "The Little Train of the Caipira." Demonstrates South American instruments used in the composition; intermediate age children are shown playing themes from it. An animated section portrays the journey of the little train.

Music, the Expressive Language. 11 minutes. Color, sound. 16mm. Sutherland Educational Films. Gr. 1-6.

Designed to stimulate interest in learning to read music by showing how musical notation serves as a graphic code for melody, rhythm, and harmony. This animated film demonstrates how music is capable of expressing many moods.

Music to Learn About People. 1970. 11 minutes. Color, sound. 16mm. Aims Instructional Media Services, Inc. Gr. 4-6.

The birthdays of children from various ethnic backgrounds provide the theme. Included in the film (set in a music classroom) are a Cherokee Indian dance performed by two young Indian boys, performance on a koto and samisen by a visiting Japanese artist, and a brief introduction to Chinese and Mexican music.

New Sounds in Music. 1968. 22 minutes. Color, sound. Churchill Films. Gr. 4-6.

Presents new sounds and new ways of treating old sounds. The film demonstrates that today's world of music is rich in varieties of sound and invention of forms. Included are chance music, tape, synthesizer, prepared piano, electronic sounds, and newly invented instruments.

Patriotic Music: Its Influence on United States History. 21 minutes. Color, sound. Dana Productions. Gr. 4-6.

The film relates the story behind the seven most popular patriotic anthems and how they affected the history of the United States. These are: "Yankee Doodle," "Hail Columbia," "The Star Spangled Banner," "America," "The Battle Hymn of the Republic," "Dixie," and "America, the Beautiful."

Percussion Sounds. 1968. 16 minutes. Color, sound. Churchill Films. Gr. 4-6.

In addition to percussion instruments generally heard in Western music, the film broadens the conception of percussion by including Javanese instruments, an Indian tabla, glass harp, and newly invented percussion instruments. Children are shown exploring sounds and experimenting with ways to produce new sounds.

Toot, Whistle, Plunk and Boom. 10 minutes. Color, sound. 16mm. Walt Disney Films. Gr. 1-6.

Shows the origin and development of musical instruments, grouping them into string, woodwind, brass, and percussion families.

West to the Mountains. 1965. 28 minutes. Color, sound. 16mm. Canadian Travel Film Library. Gr. 4-6.

A beautifully filmed portrayal of the development of Alberta, providing a counterpart of the opening of the West in the United States. Features Burl Ives who narrates and sings songs of the times. Good social studies correlation.

What Is Music? 1972. 16 minutes.

Color, sound. Churchill Films. Gr. 4-6.

A film which challenges children to think about the scope of music. It demonstrates the idea that music grows out of living and the kind of culture that produces it. Included are a blues song, Australian aboriginal music, Renaissance brass and organ music, Indian sitar, an ancient Chinese folk song, contemporary electronic music, and a percussion ensemble playing contemporary music.

What Is Music? 20 minutes. Color, sound. 16mm. Audiovisual Services, NEA. Gr. 1-6.

Film, accompanied by a teacher's guide, uses a broad range of musical styles to explore the basic elements of music.

What Is Rhythm? 1966. 11 minutes. Color, sound. 16mm. Bailey-Film Associates. Gr. 2-4.

Defines rhythm in terms of beats, tempo, accents, and sets of beats which produce meter. Suggests that the basis of all rhythm is repeated sound. Rhythm is all around us--our heartbeat, the galloping of a horse, and water dripping. There is rhythm in pattern of colors, repeated lines, curves, and shapes. Partially animated.

EXPLORING THE USE OF EDUCATIONAL TELEVISION AND VIDEO-TAPES IN MUSIC

Title III ESEA project produced by the Dallas Independent School District and the Dallas Symphony Orchestra. Films were made for the Texas Education Agency from the video tapes and copies were given to each education service center in the State. These 16mm films, described below, are available only to Texas schools from the media division of the education service centers.

Orchestral Films

All the music used in the orchestral films lends itself uniquely to the study and understanding of how composers use the tools of music-- melody, rhythm, harmony, design, and tone color--in their compositions.

The Wonderland of Music. 30 minutes. Color, sound. Gr. K-3.

This film shows composers' use of instruments singly and in combination on identical themes. It relates simple song-form in orchestral music to the same form found in songs from music textbooks. Musical examples are drawn from "The Nutcracker Suite" by Tchaikowsky.

The Wind Instruments in Our Symphony Orchestra. 30 minutes. Color, sound. Gr. 4-6.

Using musical examples from "Scheherazade" by Rimsky-Korsakoff, this film demonstrates the tone color of the wind instruments. Pictures used are significant to the story's theme.

Our Friends--The Instruments in a Symphony Orchestra. 30:30 minutes. Color, sound. Gr. 4-6.

Using "Variaciones Concertantes" by Alberto Ginastera as the musical vehicle, the following instruments are highlighted through both sight and sound: cello, harp, clarinet,

flute, viola, oboe, bassoon, trumpet, trombone, violin, French horn, and bass violin. The tone color, range, and aesthetic impact of the various instruments are featured. Musical forms discussed are theme and variations and rondo.

Instrumental Single-Concept Films

Eleven single-concept films appropriate for beginning instrumentalists, produced by selected Dallas Independent School District staff, students, and artist-teacher members of the Dallas Symphony Orchestra, are available from the education service centers. The purpose of these 16mm, color films is to support the teacher in nurturing the musicianship of students as they acquire necessary technical skills; they are not intended to be sequential lessons but rather a consideration of some important aspects of technique. Teacher guides are available for each single-concept film.

VIOLIN

Film No. 2. 10 minutes. Concept: Round motion is the most natural way to change strings.

Film No. 3. 11:05 minutes. Concept: Expression in string playing is

largely accomplished by the use of the bow to change dynamics of the tone.

Film No. 4. 10:07 minutes. Concept: Bow strokes create the rhythmic pulse.

Film No. 5. 10:35 minutes. Concept: Bow articulation is the application for musical purposes of various types of bowing.

BASS VIOLIN

Film No. 8. 13:20 minutes. Concept: Understanding the bass violin as a solo instrument.

FLUTE

Film No. 14. 14:15 minutes. Concept: The direction of the airstream across the mouthpiece governs the quality, intensity, and accuracy of the flute tone.

PERCUSSION

Film No. 21. 9:55 minutes. Concept: Percussion instruments produce an infinite variety of musical sounds and expressions.

Film No. 22. 10:10 minutes. Concept: The percussionist must be equally sensitive in every style of composition.

TRUMPET

Film No. 30. 10 minutes. Concept: A minimum pressure system of playing is necessary to obtain control, flexibility, and maximum endurance.

CELLO

Film No. 37. 10 minutes. Concept: Strengthening the fingers of the left hand is an important part of cello study.

Film No. 39. 10 minutes. Concept: Study etudes can be applied to improve musical understanding and proficiency.

FILMSTRIPS

BOWMAR CORRELATED FILMSTRIPS AND RECORDINGS. Bowmar Publishing Corporation.

Folk Songs of the Arab World. Part I, 51 frames; Part II, 41 frames. Color. Gr. 5-6.

Included in the package are two filmstrips, teacher's guide, and long-playing record. The filmstrip, containing a variety of folk music and native instruments, provides understanding of the culture of the Arab countries and of the part music plays in the lives of the people.

Meet the Instruments. 2 color filmstrips; strings and woodwinds, 50 frames; brass and percussion, 41 frames. Gr. 2-6.

Package includes record, set of study prints for use by individual students (miniature colored pictures of the instruments with background information) and two filmstrips. The synchronized recording contains: Slide I--a short discussion of the instruments and a performance of a familiar melody; Slide II--presents each instrument without discussion, using selections from the classics.

JAM HANDY CORRELATED FILMSTRIPS AND RECORDINGS. The Jam Handy Organization.

MUSIC STORIES. 6 color filmstrips, recordings. Stories which inspired composers to write some of our best loved music. Gr. K-6.

Peter and the Wolf. 29 frames. Pictured with delightful humor.

Hansel and Gretel. 31 frames. Same version as in Humperdinck's opera.

The Nutcracker. 31 frames. Color-fully visualized Christmas story.

Peer Gynt. 31 frames. Includes escapades which give background to Grieg's music.

The Firebird. 31 frames. The legend of a fabulous creature in Russian folklore which is represented in Stravinsky's music.

The Sorcerer's Apprentice. 29 frames. The story, described in Dukas' music, is presented with freshness in these colored filmstrips.

INSTRUMENTS OF THE SYMPHONY ORCHESTRA. 6 color filmstrips. Art work shows the development of various instruments. Color photographs show musicians demonstrating how each instrument is held and played, and their placement in the orchestra. Gr. 4-6.

String Instruments. 29 frames. Development of the violin, viola, cello, bass viol, and the harp.

Woodwind Instruments. 34 frames. The story of the flute, oboe, clarinet, and various other double- and single-reed woodwinds.

Brass Instruments. 29 frames. The trumpet, the French horn, the trombone, and the tuba from their earliest known origins to their present form.

Melodious Percussion Instruments. 26 frames. The evolution of the xylophone, marimba, chimes, glockenspiel, and celesta. Also the piano and its forerunners.

The Orchestra. 29 frames. The history, development, and growth of the modern symphony orchestra.

GREAT COMPOSERS AND THEIR MUSIC. 6 color filmstrips with synchronized recordings. The life stories of six composers are portrayed in colored art work. One side of each record contains the narrated story of the composer's life with examples of his best-known music. The reverse side of each record contains excerpts from the composer's most famous works. Gr. 4-6.

Johann Sebastian Bach. 36 frames.

George Frederic Handel. 40 frames.

Franz Joseph Haydn. 36 frames.

Wolfgang Amadeus Mozart. 36 frames.

Ludwig van Beethoven. 35 frames.

Franz Peter Schubert. 36 frames.

RESOURCE BOOKS FOR TEACHERS

- Andress, Barbara L., ed. Music in Early Childhood. Washington, D. C.: Music Educators National Conference, 1973.
- Aronoff, Frances Webber. Music and Young Children. New York: Holt, Rinehart and Winston, Inc., 1969.
- Beer, Alice S., and Hoffman, Mary E. Teaching Music--What, How, Why. Morristown, N. J.: Silver Burdett Company, 1973.
- Bergethon, Bjornar, and Boardman, Eunice. Musical Growth in the Elementary School. 2nd ed. New York: Holt, Rinehart and Winston, Inc., 1970.
- Contemporary Music Project. Experiments in Musical Creativity. Washington, D. C.: Music Educators National Conference, 1966.
- Doll, Edna, and Nelson, Mary J. Rhythms Today. Morristown, N. J.: Silver Burdett Company, 1965.
- Elementary Science Study. The Musical Instrument Recipe Book. New York: McGraw-Hill Book Company, 1971.
- Faulhaber, Martha, and Hawkinson, John. Rhythms, Music, and Instruments to Make. Chicago: Albert Whitman and Company, 1970.

Gary, Charles L., ed. The Study of Music in the Elementary School: A Conceptual Approach. Washington, D. C.: Music Educators National Conference, 1967.

Gelineau, R. Phyllis. Experiences in Music. New York: McGraw-Hill Book Company, 1970.

Haynes, Margaret Smith, and Coolidge, Richard A. Owls, Pussy Cats, Cabbages, and Kings. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1972.

Land, Lois Rhea, and Vaughn, Mary Ann. Music in Today's Classroom: Creating, Listening, Performing. New York: Harcourt Brace Jovanovich, Inc., 1973.

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